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Japanese Stencil

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STENCILING

By

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THE MANUAL ARTS PRESS
PEORIA, ILLINOIS

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PREFACE

STENCILING as an art is practically limitless in its scope and may be developed to a very high degree. It is an exceedingly useful art, and, at a small expenditure of time and money, presents a wide field for the expression of individual taste and skill.

This book undertakes to assist the reader in acquiring the technic of stenciling in several mediums upon various surfaces. Detailed descriptions are given of the materials and equipment used; also of the various processes employed in using the different mediums for stenciling, together with many drawings and photographs of stenciled objects, suitable for home and school work. It includes selected problems appropriate for the different grades in the elementary school and in the high school.



DESIGNING A STENCIL



WHEN making a design for a stencil, the first drawing should be made quite regardless of ties (Fig. 1). The tie is the small strip of paper that holds the background together, or, in other words, the small strip of paper that separates the different parts of the cut-out design (Fig. 2).

After the first drawing is made, it should be gone over a second time, and the places where natural ties may be made should be marked. The design should then have all the parts that are intended



Fig. 1. Drawing without Ties



Fig. 2. Drawing with Ties

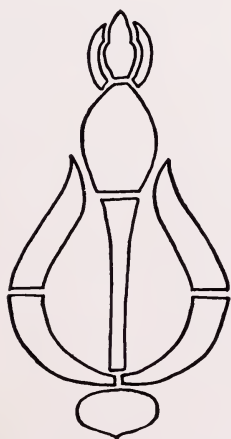


Fig. 3. Drawing with Poor Tie

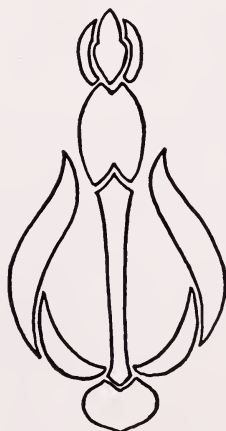


Fig. 4. Drawing with Good Tie

to be cut out carefully filled with color or pencil. This will show if any wings of paper are left untied (Fig. 5).

A wing is a portion of the design that is attached at only one end, the other being loose and, therefore, easily moved in stenciling. If any wings are discovered, the design should be altered on the wing

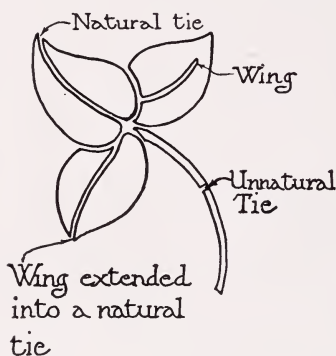


Fig. 5

extended so as to connect with the opposite side of the cut-out space (Fig. 5), and thus prevent it from curling up and spoiling the stencil.

Tying is of great importance in a stencil design, and should be carefully considered. Ties should be made only when necessary, to keep the different parts of the stencil plate firmly in place. Poor or ungraceful ties may appear unavoidable, but by carefully studying the design, the detail can be slightly changed and a poor tie made

into a good tie (Fig. 4), which will appear as necessary to the design as to the stencil plate.

It is not necessary for ties to always have parallel lines. The Japanese stencil cutters are very clever in using ties made of horse hair, human hair and fine silk threads. They fold or paste two sheets of thin, tough paper together at one edge; then they cut the stencil thru both of the papers at the same time, using the stencil knife in a vertical position, thus cutting the two stencil plates alike. The top sheet is then folded back, and the under sheet is covered with a slow-drying varnish, and the hair or silk is laid across the stencil sheet at right angles to each other and sufficiently close together to keep each part of the stencil in its proper position. The sheets are then closed together and put under a heavy weight to dry.

The ties formed in this way are very strong and are invisible in the finished work, as the brush naturally pushes them slightly to one side, and the paint, or dye, runs under them.

The design should be suitable for the material. A bold design in strong colors does not look well on a fine or delicate material like chiffon, crepe, thin silk or any gauzy material; neither will a design with much fine detail be suitable for a coarse material like Russian crash, burlap or hop sacking. The beauty of stenciled work depends

upon the beauty and simplicity of the design, a fine color harmony and the ability to apply the color in a flat tone, having it appear as being woven and a part of the cloth.

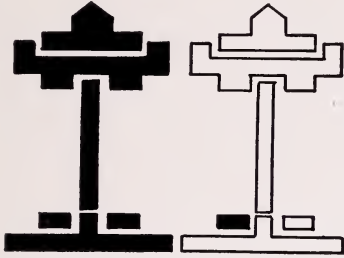


Fig. 6



Fig. 7

Designs that are to be repeated many times should be very conventional. A continuous design, such as a border or surface pattern, may be stenciled by using one unit if a small portion of the next unit is cut out to show where the following figure is to be placed. (Fig. 6.)

Background stencils are those which have the background cut out, and the design or pattern forms the stencil plate. Such designs are stenciled in one color, and the design appears in the natural color of the material (Fig. 7).



Japanese Stencil

STENCIL PAPERS

STENCIL paper is a prepared oiled paper from which stencils are cut. It is sold by the yard at all art stores.

There is also a Japanese stencil paper that comes in sheets. This paper, altho very tough, is easily cut. It should be used only with oil paint as the stencil medium. If used with water colors or dye, it warps out of shape and is quite useless.

Whatman's hot-pressed, water-color paper, being very tough and durable, makes a very satisfactory stencil paper when saturated with linseed oil. Any tough paper may be used for a stencil if prepared in the following manner:

(a) Saturate the paper with linseed oil and allow it to dry. This toughens the paper and makes it easier to cut, and adds the waterproof quality that is necessary for a stencil paper.

(b) Another method is to coat the cut-out stencil with a shellac varnish; this will dry in a few minutes. A second coat of this varnish should be applied; this makes a waterproof coating and strengthens the paper.

(c) Another waterproofing medium to be applied to paper is prepared by using equal parts of linseed oil and turpentine to which a small amount of Japanese drier is added.

(d) Any stout paper may be prepared for a stencil that will not be used many times by rubbing the edges of the cut-out stencil on both sides with beeswax. This waterproofs the edges for a short distance, and is quite satisfactory.

(e) Writing paper may be used for a stencil when it is prepared as follows:

Cut a stencil from writing paper and dip it into a dish containing melted paraffine. Allow the paper to become saturated with the paraffine; then remove the paper, holding it by the corners until it has cooled. The stencil is then ready for use.

A paraffine candle may be melted and used for this purpose.

(f) Old holland shades or wrapping paper may be used, without previous preparation, when crayon is the medium used for stenciling. These could not be satisfactorily used with dye or oil paint because they would become limp after the first application of color. The advantage gained in using holland shades or wrapping paper is that they are easily cut with pointed scissors instead of with a stencil knife; the scissors are easier to handle.

Any stencil will last longer if given a coat of varnish.

A stencil should always be laid flat when not in use.

TRANSFERRING THE DESIGN

STENCIL CUTTING. STENCIL KNIVES

AFTER the design has been completed, it should be traced upon thin drawing paper or tracing paper. The stencil paper from which the stencil is to be made should be enough larger than the design to protect the material to be stenciled. When transferring designs to stencil paper, a sheet of carbon paper is placed face down between the tracing paper and the stencil paper. These papers should be secured to a drawing board with thumb tacks to prevent their becoming disarranged. Draw over the lines of the tracing with a hard pencil or any sharp-pointed instrument; use enough pressure in tracing to insure a very clear line upon the stencil paper.

Before commencing to cut the stencil, go over the design and fill in roughly all of the parts that are to be cut. This will prevent the mistake of cutting the wrong space.

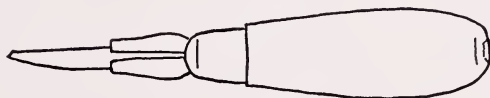


Fig. 8

THE STENCIL KNIFE

The knife used in cutting a stencil must have a very sharp point, and this must be kept sharp thru the whole process of cutting. If it is allowed to get dull, it will tear or drag the paper, and thus spoil the clear-cut, sharp line necessary for a successful stencil.

The stencil paper should be laid on glass and held firmly with the left hand. The knife should be held at an angle of about 45° with the paper, and the forefinger pressed constantly upon the back of the blade. The stencil knife is represented in Fig. 8. When cutting, the paper should be moved in such a way that the knife will always be drawn toward the cutter. The more the paper is moved in the cutting, the better the result will be.

The glass will blunt the knife. Have an oilstone at hand, use frequently, and this difficulty is soon overcome. A sharp knife is the secret of a good stencil.

In cutting straight lines, do not use a straight edge to guide the knife, but cut it freehand, and it will harmonize better with the rest of the stencil.

It is best to stop cutting before coming to the end of a curved line; then turn the paper around and start cutting back. This will prevent cutting too far, and possibly destroying a tie.

When cutting small circles, a punch may be used. When using the punch, place the stencil paper over a lead block, and strike the punch a smart blow with a hammer.

When there are many curves of the same size in the design, a carving tool or gouge may be used in the same manner as the punch.

When cutting a large stencil, commence by cutting all of the small details first. This work is more difficult when the adjacent large areas have been cut out first, on account of the weakness resulting from the cutting out of the large areas.

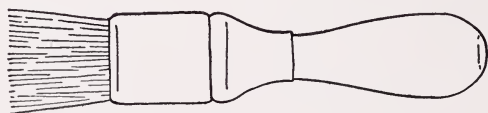


Fig. 9

STENCIL BRUSHES

The stencil brush is of great importance and should be selected with care. The round stencil brush with a broad, flat end is used for the broader or coarser work. This brush is made of hog's hair. The bristles must be short and held very close together; if they are too long, they can be shortened by tightly binding them around with adhesive tape. The ends of the stencil brush must be flat in order to use the stippling or light-pounding movement when applying the color (Fig. 9).

For the finer or more delicate work, the common bristle brush, such as artists use for oil-painting, may be used if the bristles are cut off short and the brush made flat on the end.

A soft or pointed brush is not satisfactory for stenciling.

METHODS OF STENCILING

OIL COLORS ON FABRICS

STENCILING is the process of coloring a surface by painting or staining thru the cut-out or perforated parts of a stencil plate. It is a very simple process, but it calls for skill and practice, with constant attention to details.

In using oil paint, enough of each color should be mixed to complete the work, as it is very difficult to match the colors. Mix the paint with a small amount of turpentine to the consistency of a heavy cream. To make the work more permanent, the following formula may be used instead of the turpentine:

1 oz. oil of wintergreen.

1 oz. acetic acid.

1 pt. turpentine.

The paint should be mixed in a shallow dish, as the quantity of paint is small, and the handles of the stencil brushes are usually short.

Before commencing to stencil, always try your colors on a piece of the cloth to be stenciled, in order to determine whether it is of the right consistency and color. If the paint is too thin, it will run under the stencil and ruin the work, and if it is too thick, or there is too much on the brush, it will look heavy and opaque. Good stenciling never has the appearance of having been painted, but should always appear as a stain. The evidence of the texture of the fabric must not be destroyed in the stenciling.

The stencil brush must be clean and dry before commencing the work, and a separate brush must be used for each color. Several colors may be used on one stencil, but a second stencil may be required when it is desired to put one color over another color.

Great care must be taken to have just the right amount of paint on the brush before commencing to stencil. Dip the brush into the paint very lightly; then rub it on a palette, plate or piece of glass, or you may use a heavy paper, tho this method wastes the paint. The paint must be nearly all wiped off the brush before it can be used on the stencil.

If the cloth to be stenciled is thin, blotting paper must be placed under it before stenciling; but if the cloth is heavy and firm, like burlap or Russian crash, newspaper may be used instead of the blotting paper.

The cloth must be stretched very tight and fastened securely to the board to keep it in position.

Place the stencil over the cloth; be very careful to have it in the exact position desired; then fasten it securely with thumb tacks or pins.

Always hold the brush in a vertical position, allowing only the ends of the bristles to touch the cloth. If the brush is not held in this position, there is danger of some of the hairs slipping under the edges of the stencil and blurring the outline of the design.

Apply the paint by a slight hammering or stippling movement; do not rub or brush the paint over the stencil, or the edges of the stencil will collect the paint and the paint will run under the stencil and make the edges look uneven or rough. Always work from the edges toward the center of the openings as much as possible.

To blend the colors, one color may be stenciled over another color, or the darkest color may be applied first, letting it gradually grow lighter by stippling more lightly; then commence with the lighter or brighter color and stipple toward the dark color, letting the two colors blend where they meet.

When using several colors on one stencil, it will be necessary to use a shield. The shield is a piece of paper cut to the required shape to protect the surrounding details when putting in the second color. The shield is held in the left hand while stenciling.

When removing the stencil after the fastenings have been removed, lift it up carefully to avoid its sliding off the stencil over the wet paint and spoiling the finished work.

When the stenciling is finished, hang the cloth up to dry for several days. Then place on the ironing board, face side down, with several layers of dampened cloth and a dry cloth over it. Then press with a hot iron. This will help to set the colors, but stenciled materials must be washed with great care and never boiled.



Japanese Stencil

METHODS OF STENCILING

WATER COLORS ON PAPER AND FABRICS

FOR work that will not require washing, water-color paints may be used. The moist water colors that come in tubes are the most convenient, requiring only a few drops of water to make them the right consistency for stenciling. Too much care can not be taken in securing the proper working consistency.

If it has a tendency to spread, add to the paint a small quantity of gum arabic that has been dissolved in water. To make the colors lighter in tone, add Chinese white.

To stencil with water colors on paper, the following directions should be carefully followed:

The brush must be charged very lightly with a comparatively heavy or stiff paint; it should be just enough to make a light film-like effect on the paper. Then, other applications over this first stenciling may be made with more paint on the brush. This should be repeated until the coating presents a flat, even effect.

This process should first be tried on a piece of scrap paper to ascertain the right consistency of the paint.

CRAYON STENCILING

Crayons that are to be used for stenciling must contain a small amount of wax. It is best to experiment with one color of crayon of several makes, and thus determine which is best suited to your needs. Then lay in your supply of colors. Crayons about the size of a lead pencil are the most convenient for general work, but a larger crayon may be used to some advantage for the covering of large spaces in the design.

A piece of wire screening is very much more satisfactory for the purpose of sharpening the crayon than a knife.

Crayon stenciling is especially useful for the decoration of walls, as there is no moist color to drip and deface the wall.

To stencil a border or frieze, hold the stencil firmly against the wall with the left hand; then draw around the openings in the stencil; remove the stencil and fill in with the desired colors. One color may be used over another color, and thus produce various tones or tints. Fine lines and accents may be obtained with the crayon used free-hand.

Crayon stenciling is also suitable for the decoration of canvas or burlap. If these are used in a screen, they may be stenciled and have the colors set before they are fastened into the frame of the screen. Thin materials such as scrim, rajah silk, pongee, voile, crepe or chiffon are suitable for crayon stenciling.

Fabrics that are to be stenciled should be secured with tacks to a drawing board, over which one or more thicknesses of paper have been laid. Place the stencil over the cloth and secure it in the desired position with thumb tacks; then select the smallest-sized crayon of the correct color and trace around the openings in the stencil. Hold the crayon in an upright position, and do not bear down too hard, or it will produce a harsh line around the design, causing the design to have an outlined appearance.

After the stencil has been outlined, remove the stencil paper and fill in the design with the desired colors, using the broad side of the crayon. One color may be worked over another color and thus a variety of tints may be secured.

When the stenciling is finished, a soft hat brush is used to remove any small particles of crayon that may adhere to the cloth. It is very important that these be removed, or they will appear as small spots when the hot iron is placed over them.

To set the colors, they must be pressed with a very hot iron. Do not push the iron over the cloth, but set it down carefully on the design; then lift and place over another part of the design. If this method is not observed and the iron is pushed over the design, the edges will become blurred. The iron should be cleaned each time before using to prevent any particles from adhering and spoiling the work.

To protect the work from careless pressing, a piece of thin cheese cloth may be used. Place the cheese cloth over the design, then proceed to press as instructed. The pressing causes the colors to sink into the cloth and gives a very pleasing effect.

SPRAY STENCILING

Place the dye or ink in a bottle with a cork thru which an atomizer has been forced, or in a small spraying bottle with rubber bulb and tube, such as are used for perfume sprays. One atomizer may be used on several bottles if it is thoroly cleaned each time before changing the color.

A stencil may be cut for each color used. If this is done, be very careful to have registering holes in the upper corners of each stencil correspond so that they will fit accurately. Another method is to use shields cut to fit the places desired to be covered, and held firmly in place with thumb tacks.

The material to be stenciled must be stretched and fastened to the board as in all other stenciling. The material must be placed in an upright position, and everything around the stencil must be protected, for the spray cannot be confined to a small space.

The sprayed color penetrates the material and does not change its texture; the finer the spray, the more satisfactory the stenciling will be. The distance the person using the atomizer is from the stencil regulates the intensity of the color; the farther the person is from the stencil, the lighter the color will be. If the color runs, that fact indicates that the person is standing too near the stencil and too much color is being used. To deepen the color, spray again after the stencil is dry.

Stenciling in this manner should be allowed to dry thoroly before pressing.

Another method of stenciling is to use a resist paste instead of dye in the openings of the stencil. To prepare the resist paste, add enough flour to a strong solution of salt and water to produce a thick paste. Place the stencil over the material to be stenciled and fasten in place. Then cover the openings with the paste, and let it dry. When the paste is dry, remove the stencil and spray the surface of the material, being careful to get an even tone over the whole surface.

Remove the paste by washing in cold water. This will leave the design or pattern the color of the material, and the background will be colored. This has the same effect as a background stencil.

STENCILING WITH DYE

When dye is selected as the medium for stenciling, it should be prepared according to the directions on the package in which it is purchased. Then add the white-of-egg, and beat until the egg is thoroly mixed with the dye. A small portion of gum arabic, which has previously been dissolved in water, may be substituted for the white-of-egg. In either case, add just enough white-of-egg or gum arabic to make the dye slightly heavy, like a very thin syrup.

After the dye has been prepared, proceed as in other stenciling.

Linen fabrics should never be stenciled with dye or water-color paints, as the moisture will follow the threads in both directions and thus spoil the clean edge of the stencil.

THIRD GRADE PROBLEMS

BOOKMARKS

SIMPLICITY of design and a direct, easy method of stenciling should be characteristic of the problems for this grade.

To make a paper bookmark, take a thin, but tough, piece of paper, a little larger than the desired stencil design; fold the paper in halves; then in quarters. (See "Stencil design made by folding and cutting paper" on the opposite page.) Then cut from this folded paper some simple forms; this will make a four-part symmetrical design. Have the children cut several designs in order to select the simplest and most pleasing unit.

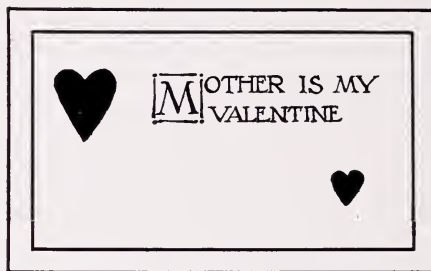


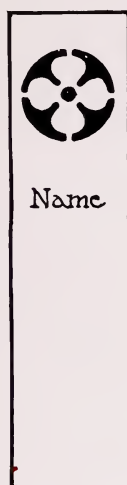
Fig. 10

Cut from stiff white paper (water-color paper is the best, or a colored paper may be used) strips about 1-1/8" wide and as long as desired. Place the stencil pattern over this strip of paper and trace around the openings in the pattern. Remove the pattern and fill in the design with water-color paint, colored pencil or oil crayon.

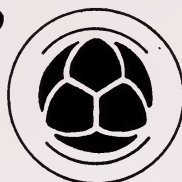
There are several suggestive units on the opposite page. The ribbon bookmark is designed in the same manner as the paper bookmark, except in this problem, the paper is folded only once; this produces a bi-symmetrical design. Cut from stiff white paper a circle about 1-3/4" in diameter. On this piece of paper stencil the design as directed for the paper bookmark; then cut two circular slits a little longer than the width of the ribbon which is to be laced thru them. (See drawings on opposite page.) Have the ribbon of a good, heavy quality, and have the stencil harmonize in color with the ribbon.

VALENTINES

Valentines may be made by cutting stencils of various-sized heart shapes, or other appropriate symbols, and stenciling them on cards



Paper Bookmark

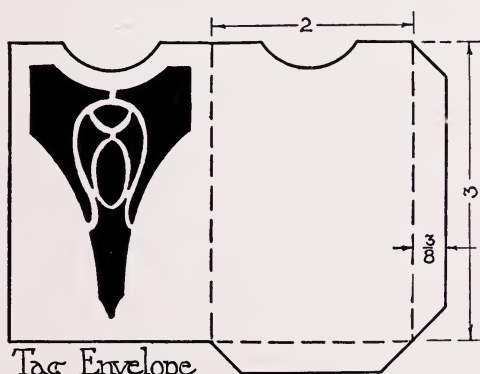


Slit

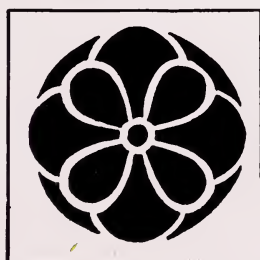
Slit



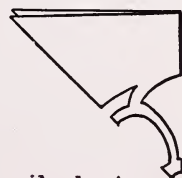
Ribbon Bookmark



Tag Envelope



Stencil design
made by folding
and cutting paper



made from stiff white paper, in pleasing space relation, with an appropriate lettered sentiment, and finished with a simple line border around the card (Fig. 10).



Fig. 11

CHRISTMAS CARDS

Christmas cards may be made very interesting and attractive by using the Christmas symbols, sentiments and coloring (Fig. 11).



Japanese Stencil



Japanese Stencil

FOURTH GRADE PROBLEMS

PICTURE MOUNT

TO MAKE a mount and cover for a favorite picture: First, make a pattern on common paper; then place the picture on the paper and draw around it; next, lay off suitable margins. Let the bottom margin be wider than the margin on the sides, and the side margin a little wider than the margin at the top. The side panels are one-half the width of the center panel.

When a satisfactory pattern has been made, cut one of the same dimensions from colored construction paper, or any heavy colored paper. Paste the picture in the middle panel. With a soft pencil draw a line around the picture to make a simple border. (See illustration on the opposite page.) Stencil the outside cover as directed for water colors on paper, or follow directions given for stenciling a paper book-mark under "Third Grade Problems."

BLOTTER COVER

The first step in designing a cover for a blotter is to determine the size of the blotter to be covered. The cover is made from colored construction paper or any heavy colored paper.

Lay the blotter on the wrong side of the cover paper and draw around the blotter; draw another line $3/4''$ outside of the line already drawn, cut on this outside line and fold on the line drawn across the end. Cut out as indicated in the drawing on the opposite page.

Fold the small square corner piece under the cover and paste into position; this forms a pocket on each end of the cover into which the blotter is slipped.

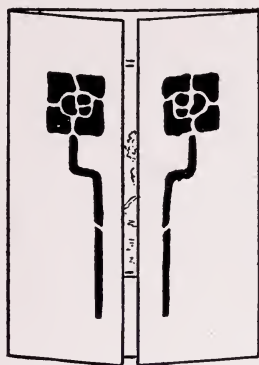
Decorate with water-color stenciling.

IRON HOLDER

Cut two $6''$ squares of any cloth. This is to be used as the foundation, or inside, of the holder. Cut two $6-3/4''$ squares of linen or crash for the outside of the holder.

Sew the linen together on three sides, allowing $3/8''$ for seam. Turn. Place the $6''$ squares inside the linen cover; then turn the linen in $3/8''$ on the open side and baste along this edge. The edges of the holder are finished with blanket, or button-hole, stitch, using yarn that will harmonize in color with the stencil.

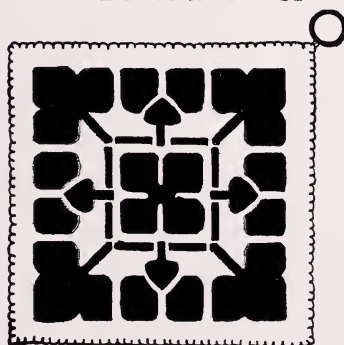
The stencil design may be made with either oil paint or wax crayon. In either case, set the color by placing a cloth over the design and pressing it with a hot iron.



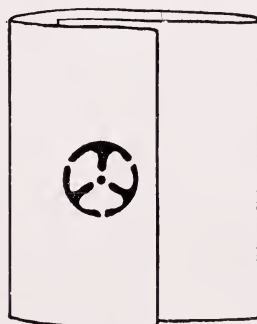
Mount and cover for picture



Blotter cover



Iron Holder



Folio for school work

FIFTH GRADE PROBLEMS

PAPER BASKET

TO MAKE the small paper basket, draw with a compass a circle 7" in diameter. Divide this circle into four equal parts, lay off a 2" square for the bottom. (See drawing on opposite page.) Make a measurement on the circle $\frac{3}{4}$ " on each side of the diagonal line. Connect these points with the corner of the square, using a solid line for one line and a dash line for the other line. (See diagram.) Cut the basket out on the heavy solid lines and fold on the dash lines. Paste each side to the adjoining flap up to the dash line.

This should be stenciled in water colors before it is pasted together.

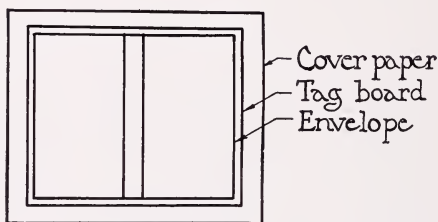


Fig. 12

CLIPPINGS CASE

Select envelopes of a suitable size for a clipping case. Place two of the envelopes opposite each other, on a piece of tag board or Manila board, with a space between them that is equal to the space they will occupy when filled. Draw around the envelopes, then draw another line $\frac{1}{4}$ " from the top, bottom and side lines (Fig. 12).

Cut the tag board on this line. Place the tag board over the cover paper, and draw around the board. Draw another line $\frac{1}{2}$ " outside of this line, and cut off corners. (See drawing, opposite page.)

Place the tag board in position on the cover paper and paste the edges of the cover paper down over the tag board. Paste tapes in position. (See drawing.) Cut from colored paper a lining that extends to within $\frac{1}{8}$ " from the margins of the cover; paste this lining paper in position. Lay a ruler or straight edge on the center line of the cover and fold. (See dotted line in drawing on opposite page.) Make a dot 1" from each end of cover and $\frac{3}{4}$ " from the back fold; also one

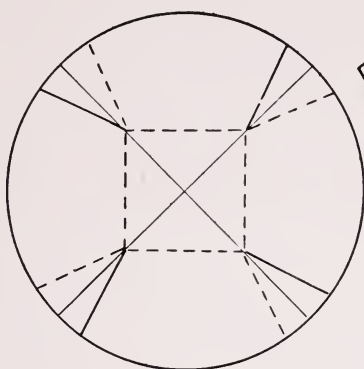
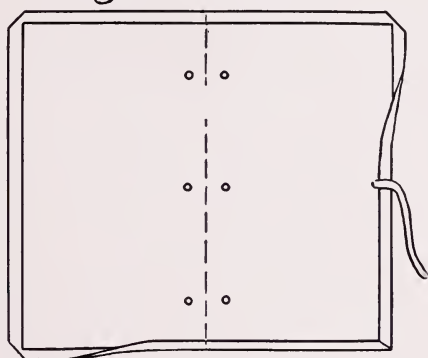


Diagram of basket



Basket made
from heavy con-
struction paper



Construction of Clipping Case



Clipping Case



one-half way between the two dots. Fold the case and punch holes on the dots for lacing. Punch holes to correspond in the envelopes; lace into position. The case is now ready to be decorated with water-color stenciling.

SMALL FOLDING SCREEN

From heavy paper, cut a rectangle 8" x 9". On each of the long sides of this rectangle mark off 2-3/4" from each end. Connect these

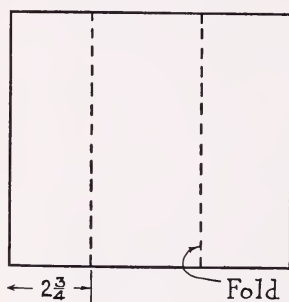


Fig. 13

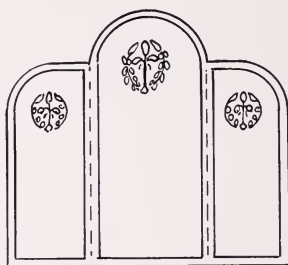


Fig. 14

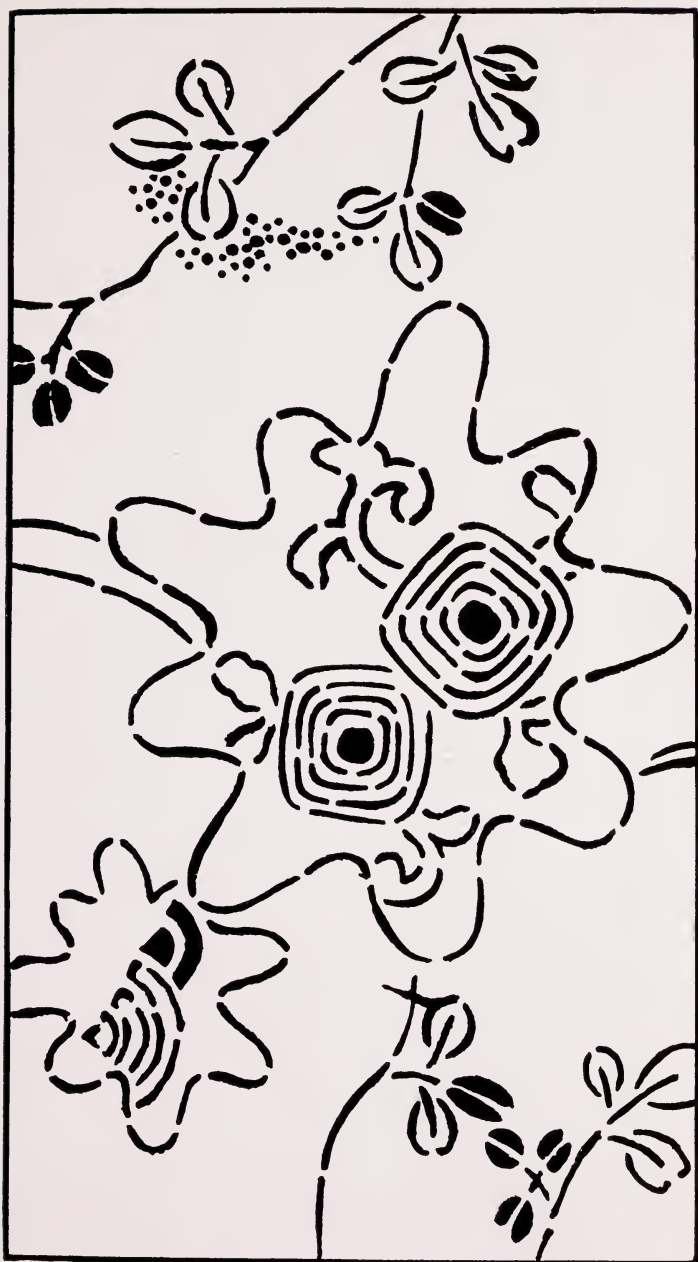
points with corresponding points on the opposite side of the rectangle (Fig. 13).

The top line may be changed to any desired shape.

Lay off a 1/4" margin around the top and sides of each panel and a 3/8" margin at the bottom of each panel (Fig. 14). Decorate each panel with a small stencil design, using water colors or ink. Paint the borders to correspond in color with the design.

If it is desired to make the screen look like parchment, use a heavy water-color paper. After it has been decorated, put a coat of linseed oil, to which a little ochre oil paint has been added, on the back of the screen. Let it permeate the paper and, if necessary, add a second coat.

To finish, give it a coat of shellac or pale varnish on the right side.



Japanese Outline Stencil

SIXTH GRADE PROBLEMS

POST-CARD BOOK

THE leaves for this book must be of heavy paper. The size of the leaves should be sufficient to provide a generous margin around the card and $\frac{3}{4}$ " extra on the left-hand margin for binding. Let the bottom margin be a little larger than the top margin. Cards may be pasted on the leaves, or slits may be made for holding the cards in the following manner:

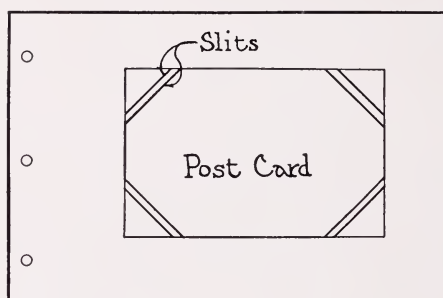
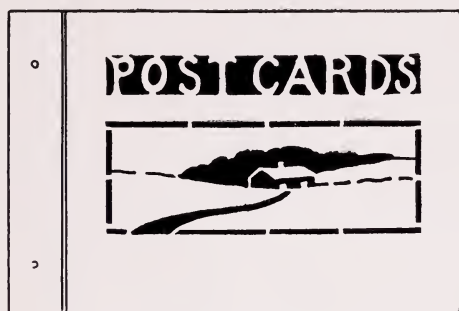


Fig. 15

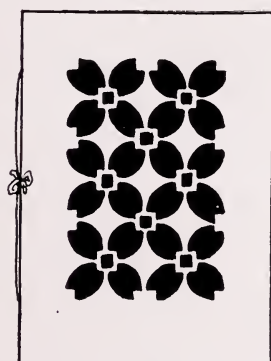
Cut a blank sheet of paper the size of the card, and from each corner measure 1" both vertically and horizontally; connect the adjacent points with a straight line. Place this pattern in proper position on the page, and use the ends of the lines on it to locate the lines, representing the slits (Fig. 15), to be drawn on the page. If a hole is punched at each end of the line, it gives a neat appearance and prevents the paper from tearing easily. The lines on the page should be cut with a sharp knife.

A second set of oblique lines, parallel to those already described, may be cut $\frac{3}{8}$ " farther from each corner. This will form a strap to hold the cards in place. On the opposite side of the leaf cards may be inserted in the outside slits.

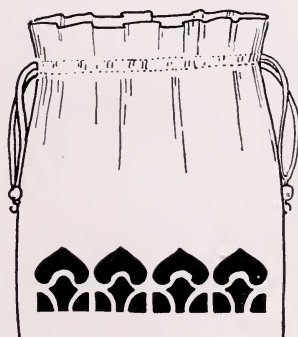
Cut the cardboard foundation for the cover $\frac{1}{4}$ " larger than the page on the top, bottom and right-hand edge. Mark off a $\frac{3}{4}$ " strip on the left-hand side of the rectangular cardboard, and cut. This $\frac{3}{4}$ " strip is to be placed $\frac{1}{8}$ " from the rest of the cardboard when it is pasted in position on the cover material. (See drawing on opposite page.)



Postcard Book



Needle Book



Hand Bag



Paste down edges of the cover, and line it with a sheet of paper like the leaves.

Punch holes in the cover and leaves to match. Lace together with a cord that harmonizes in color with the cover and the stencil.

If linen or book cloth has been used for the cover, stencil with oil paints. If colored paper is the material used for the cover, stencil with water-color paint.

NEEDLE BOOK

To make this attractive needle book, cut from white flannel three pieces, 3" x 4-1/2," for the leaves.

Cut from light-colored ooze lamb or ooze calf a cover 3-1/2" x 5".

Punch lace holes in cover and leaves to correspond. Lace together with a silk cord or ribbon that matches the colors used in the decoration.

Dye is the best medium to use on ooze leather.

SEVENTH GRADE PROBLEMS

SEWING ACCESSORIES

CUT from thin cardboard eight circles 2-1/2" in diameter.

Cover these circles with pongee silk or other suitable material.

Decorate six of them with a stencil design, using oil paint for the stencil medium.

Overhand two of the circles together. This forms the pin ball.

Line two of the covered circles with a stiff paper, and overhand together on opposite sides for 1-1/4". This forms the scissors case.

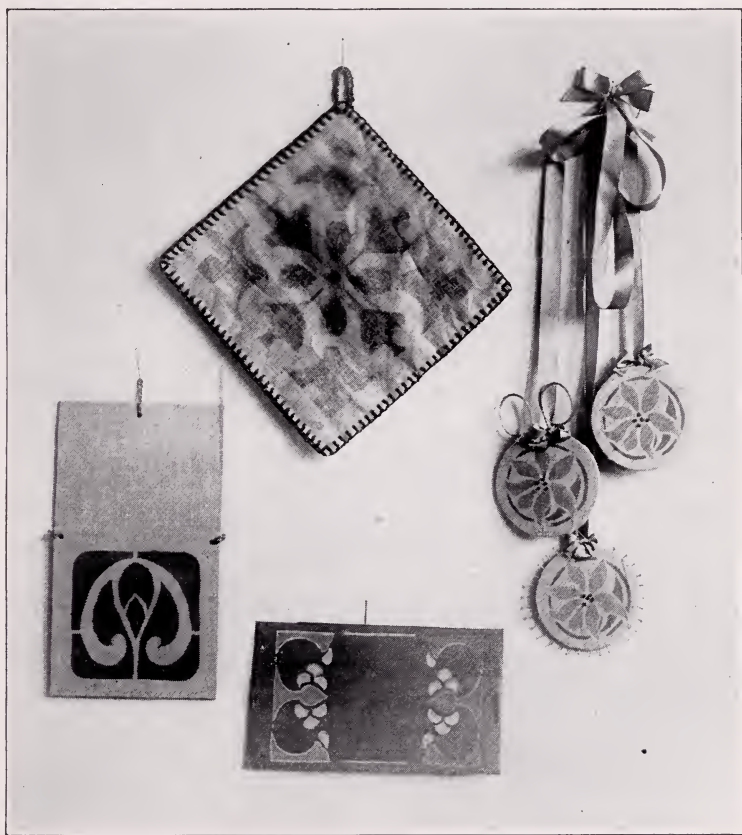
Overhand the two remaining stenciled circles to the plain circles. Cut two or more circles from flannel and button-hole the edges. These circles of flannel are placed between the two remaining circles and fastened together at the top. This forms the needlebook.

Attach a ribbon to each of the accessories with a small bow. Finish at the top by bringing the ribbons together under a bow, and sew on a safety-pin. This pin is to attach to the belt when in use.

TELEPHONE PAD

Select a pad of convenient size and a pencil that can be attached to a cord. Lay the pad on a heavy piece of cardboard and draw around the pad; then plan the size of the mount. The top and bottom margins may be wider than the side margins.

Cut out the mount and place it upon tinted covering paper, and draw a line around the mount. Draw another line $\frac{3}{4}$ " outside of the line already drawn; this is the cutting line of the covering paper. Cover the mount with the piece of tinted covering paper, and line the back with another piece of the same paper.



Draw on blank paper the shape of the mount, and place the pad in the desired position; draw around the pad. Plan the stencil design to fit the unoccupied space. Stencil the mount with water-color paints.

Glue the pad in position on the mount. Make a small hole in the mount near the pad. Pass the cord that is attached to the pencil thru this hole, and make a knot sufficiently large to prevent it from pulling thru when the pencil is in use.

SMALL WASTE BASKET

A small waste basket for table or desk is easily made in the following manner:

Make a working drawing or pattern on common blank paper. A dimensioned diagram is shown in Fig. 16.

Cut out on the heavy lines.

Place each piece on stiff cardboard and draw around and cut on these lines.

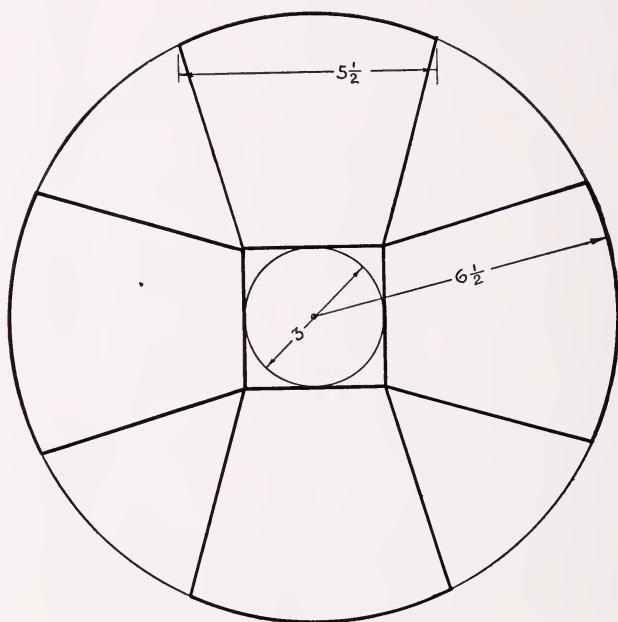
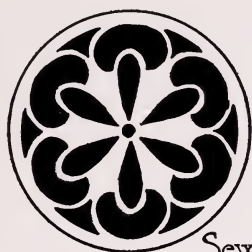


Fig. 16. Diagram of Small Waste Basket

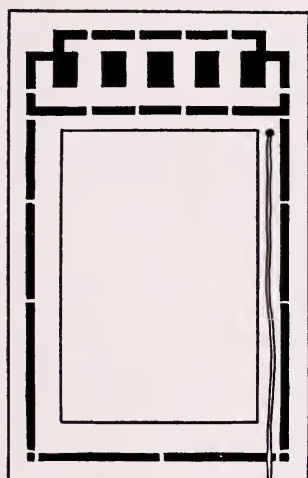
Lay each piece of cardboard on tinted paper and draw around; draw another line $1/2''$ from this line and cut on the last line drawn. These pieces of paper are for use in covering the cardboard. Cut pieces for the lining the same size as the cardboard.

Cover one side of the cardboard with paste and place it in position on the tinted paper; rub down thoroly. Paste down the edges; it is ready now to be decorated with a stencil, using water color as the stencil medium.

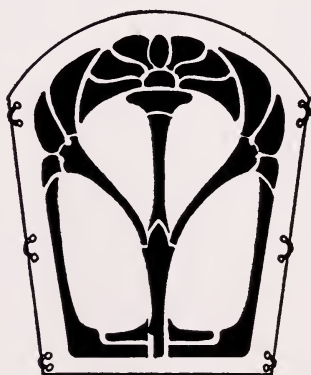
After each panel has been decorated, place them face down in the



Sewing Accessories



Telephone Pad



Small Waste basket

positions shown in Fig. 16. Paste a strip of cloth or strong paper where the sides and bottom meet.

Finish by pasting in the lining paper and making holes to correspond on each edge of the panels.

Lace together with cords that harmonize with the decoration and cover.

EIGHTH GRADE PROBLEMS

NAPKIN CASE

THIS case is made from linen and should be of adequate size to hold the folded napkin. The drawing on the opposite page shows the case as folded and bound.

Bind the straight end first; then fold and bind all around. The binding material is wash ribbon or bias tape.

The stencil medium used is oil paint.

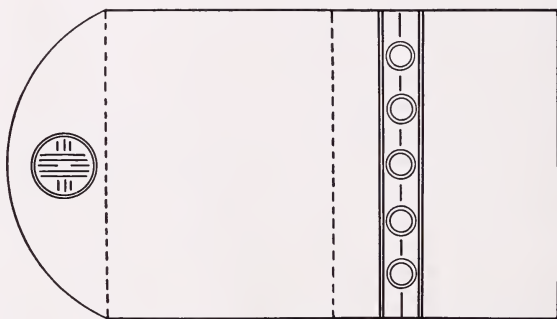


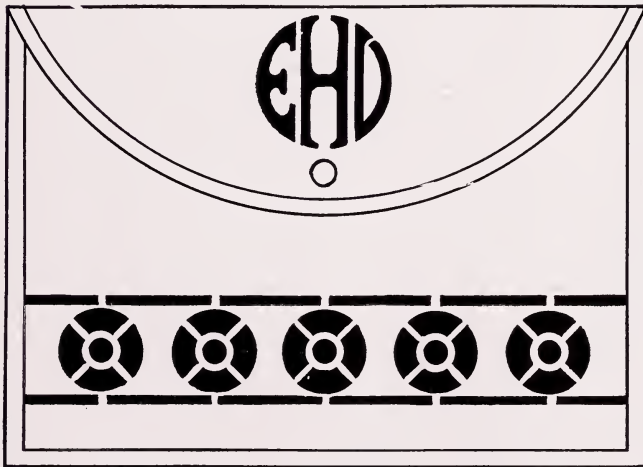
Fig. 17. Napkin Case

The case is finished by sewing on a snap fastener, and the stitches covered on the flap by making a dot of solid embroidery to match the binding or stencil.

For camp or summer cottage use, the case may be made from white oilcloth or Sanitas.



Panel for Work-basket



Napkin Case

EIGHTH GRADE

POST-CARD CASE

Cut two pieces of white or linen-color buckram according to dimensions given in drawing (Fig. 18). Place the two pieces together and stitch across the short ends. (See drawing on opposite page.) Fold on dotted lines and stitch along the long sides of the case. This forms two shallow pockets into which the post cards are slipped.

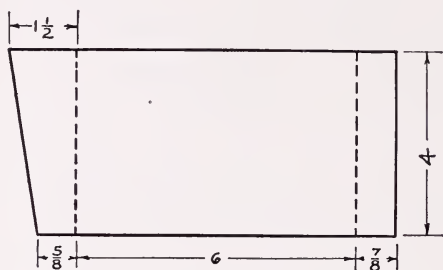


Fig. 18. Diagram of Post-Card Case

Stencil a design on the larger pocket with oil paint.

This problem can be carried out in ooze sheep, using only one piece of leather. Stencil the ooze leather with dye.

BRUSH-BROOM HOLDER

The size of this holder depends upon the size of the brush-broom that it is designed to hold. Cut a paper pattern of the back portion, of the desired size and shape; then cut the front enough wider than the back to allow the brush-broom to slip into place easily, but not so large that it will slip thru.

Cut a cardboard foundation from these patterns.

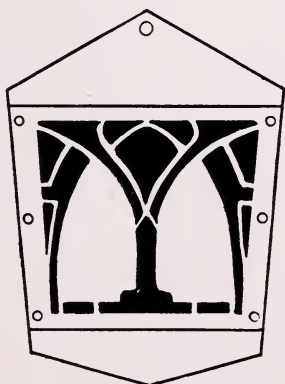
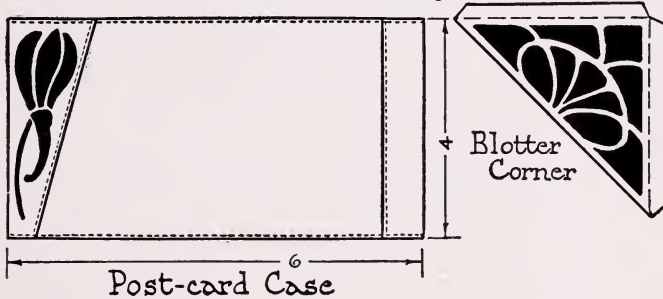
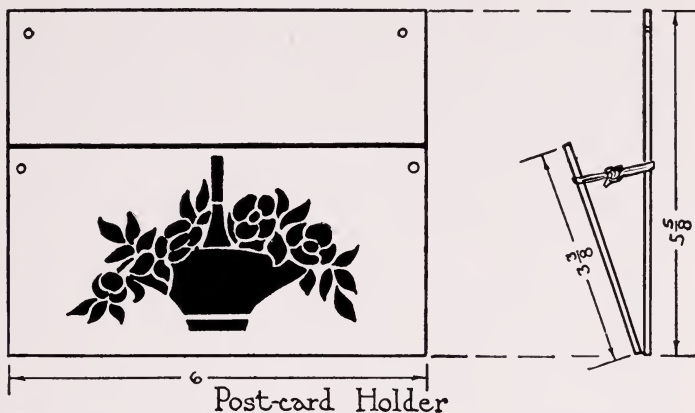
Cover the foundation with linen crash or other suitable material.

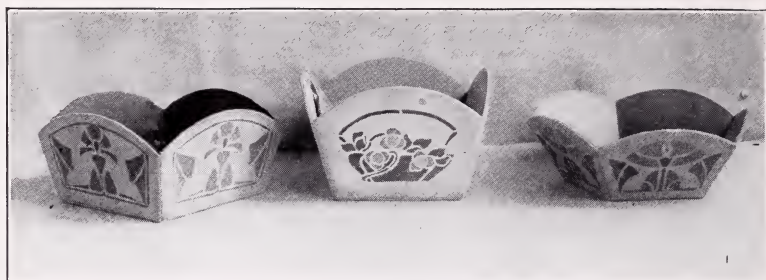
Line each part with stiff paper.

Stencil with oil paint the piece that forms the front.

Punch holes in front and back to correspond, and fasten together with paper fasteners, or they may be laced together with cord or raffia.

Punch a hole in the top of the back.





Work Baskets

POST-CARD HOLDER

Cut two pieces of cardboard—one 6" x 5-5/8" and one 6" x 3-3/8". Cover each piece with natural-color linen or other suitable material. To do this, place the cardboard on the material and draw a line 3/4" beyond the cardboard. Cut off the corners of the material as shown in the drawing on the opposite page. Paste the material that extends beyond the cardboard to the cardboard.

Stencil the smaller panel with oil paint.

Paste a strip of the cover material to the bottom of the back panel and to the inside of the front panel. This forms a hinge between the two panels. Line each part with paper.

Punch corresponding holes in front and back panels and tie with cord or raffia. (See side view in the drawing.) Punch holes at the top of the back to hold the cord by which the whole is hung.



Japanese Stencil

HIGH SCHOOL PROBLEMS

TELEPHONE SCREEN AND PAD

CUT from heavy cardboard three panels, using the dimensions given in the drawing on page 43. Place the cardboard on the linen or other material that is to be used for the cover, and draw a line $3/4''$ beyond this cardboard foundation; then cut on this line. Paste the part of the material that extends beyond the panel to the back of the panel.

Stencil the design with oil colors.

Line each panel with a tough colored paper.

Overhand the panels together in the position indicated in the drawing, bending the side panels back sufficiently to make the whole stand upright.

To make the telephone pad, it is necessary to have the paper pad before commencing the work. Make a foundation of cardboard, a little larger than the pad, and cover it with linen in the same manner that the panels were made for the screen.

Make a linen top or cover for the pad; this should have a narrow hem all around, and, when finished, should be a very little larger than the pad.

Stencil the pad cover to correspond with the stenciling on the screen.

Punch holes thru cover, pad and mount; fasten together with paper fasteners. Tie the cord that is attached to the pencil around the fastener under the cover.

COLLAR BAG

Cut from cardboard two circles $7''$ in diameter. Cover each piece with unbleached cotton or other suitable material.

Overhand the circles together.

Cut a strip of cotton $22-1/2''$ long and $10''$ deep; also a strip $22-1/2''$ long and $4-1/2''$ deep. Plan a design for the larger piece of cotton that shall be $3-1/2''$ deep, and stencil this piece $1/2''$ from the bottom, using oil paint or dye as the stencil medium.

Stitch the ends together, allowing $3/4''$ on each end for a French seam.

Turn down the top $1-1/2''$; turn in the edge $1/4''$, and stitch; make another row of stitching $1/2''$ above the first row of stitching. This forms a casing thru which the ribbon is run.

Sew the 22-1/2" x 4-1/2" strip of cotton to the bottom of the larger piece, and turn up. Sew the top of the smaller piece, after the edge has been turned under, to the larger piece. This forms a casing thru which a pliable piece of cardboard 22-1/2" x 3-1/2" is pushed. This allows the cardboard to lap sufficiently to make it strong.

Hem the casing together at the seam. Overhand the bottom and the side of the bag together.



Collar Bag

Make two button holes opposite each other in the outside of the top casing. Run two ribbons about 3/4 yards long thru the casing, starting from opposite button holes. Tie ends of ribbon into a small bow or knot.

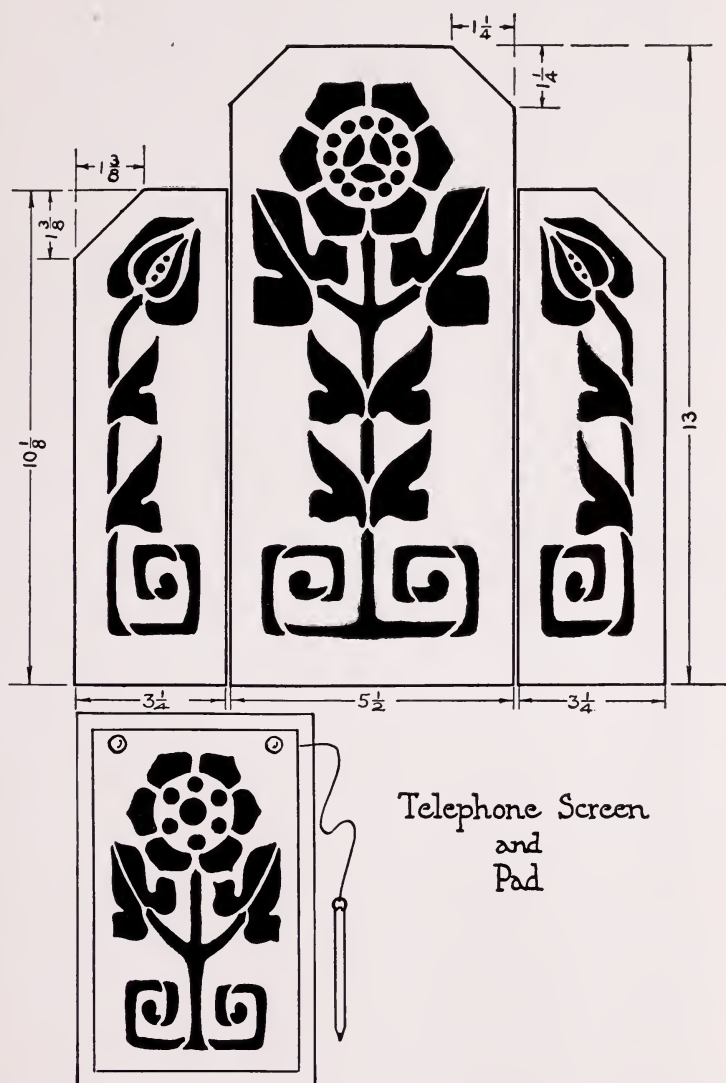
WASH SATIN COLLAR

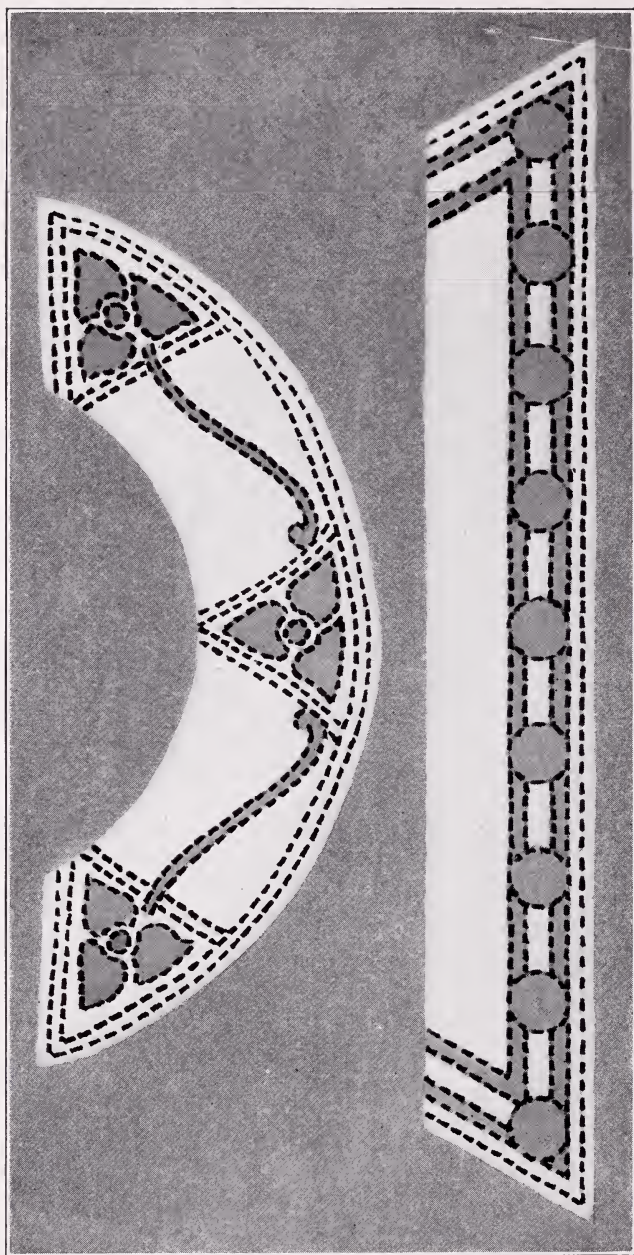
The round collar is made from white wash satin. It is stenciled in leather brown, using oil paints as the stencil medium. The outlines are a running stitch of black yarn.

BLACK OILCLOTH WORK BAG

Cut a paper pattern for the bag, using the dimensions found in the drawing on the opposite page.

Fold the oilcloth, with the finished side inside; place the handle end of the pattern on the fold of the oilcloth, and draw around the pattern; then cut out the bag. This will make the outside of the bag all in one piece.



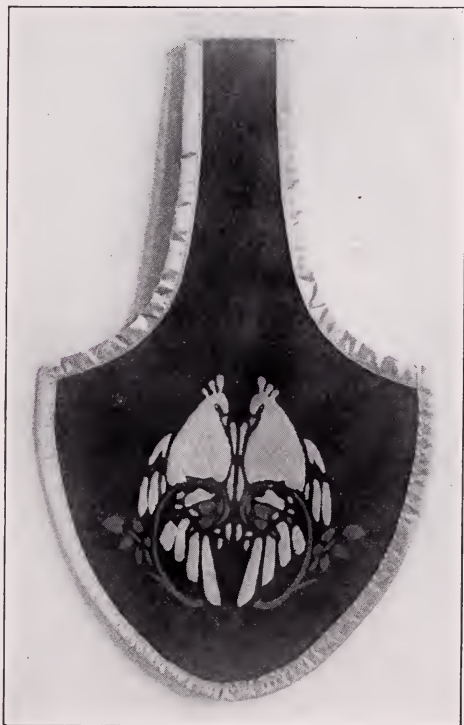


Wash Satin Collar

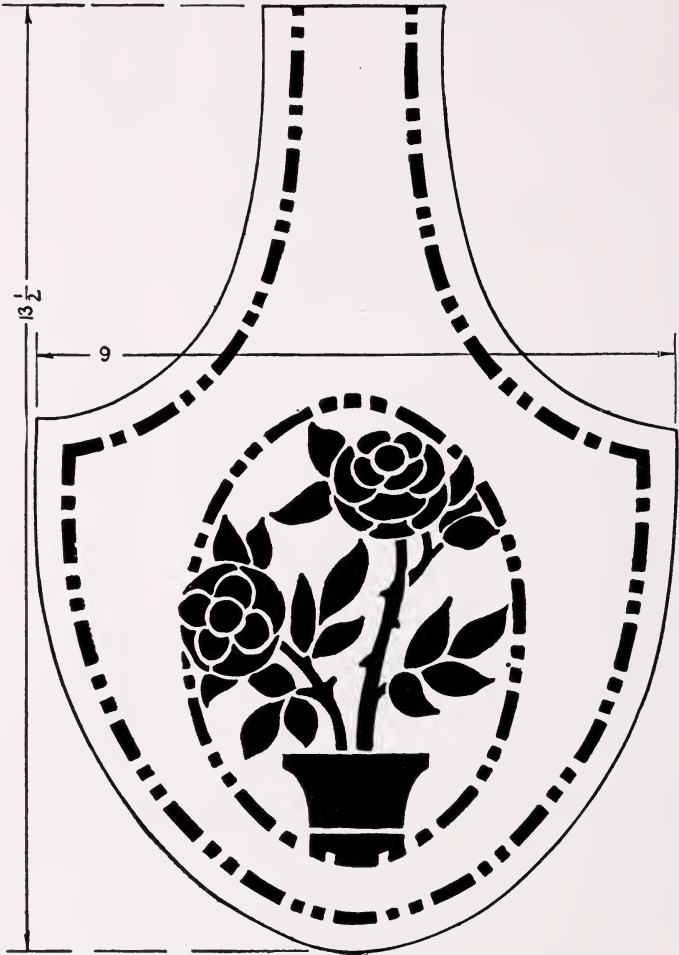
Stencil the design in oil paints, going over the design lightly—just enough to give a good outline. Remove the stencil and paint over the design, making a smooth finish. A little white varnish may be added to the oil paint to give it a high gloss, or a thin coat of varnish may be applied to the design when it is thoroly dry.

When the paint is thoroly dry, cut a lining the size of the bag. Baste the lining and oilcloth together. Bind the edges of the handle with ribbon that matches the design and harmonizes with the lining. Baste the two bottom parts of the bag together, and bind with ribbon.

If it is desired to button-hole the edges instead of using the ribbon binding, cut the lining enough larger than the oilcloth, so that the edges may be turned in all around. Button-hole the edges together with yarn that matches the design in color.

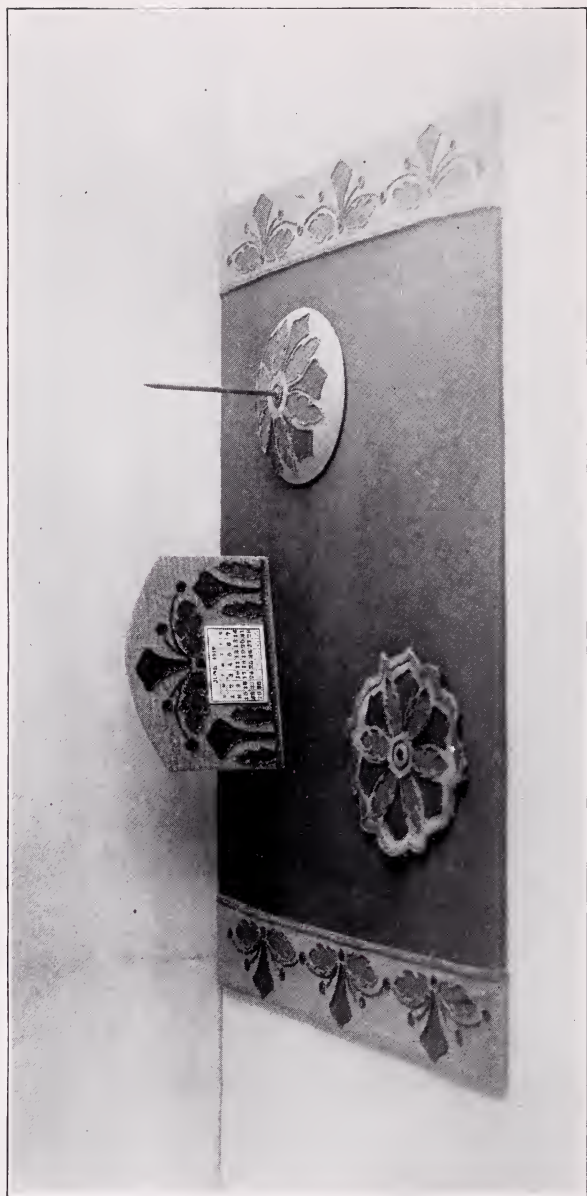


Black Oil Cloth Work Bag

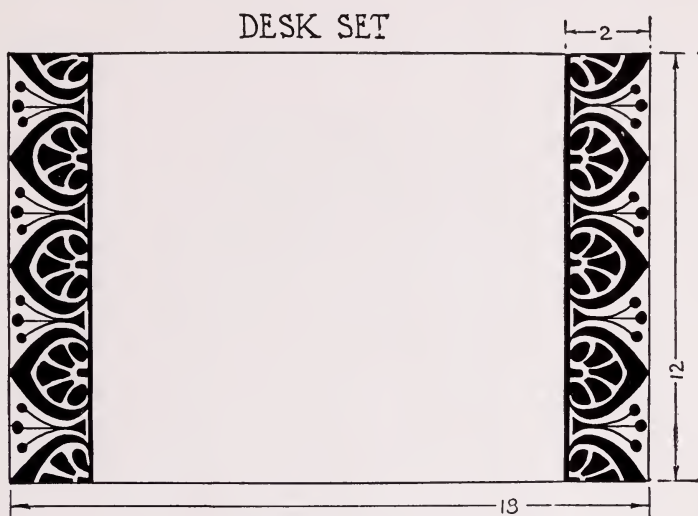


Work Bag

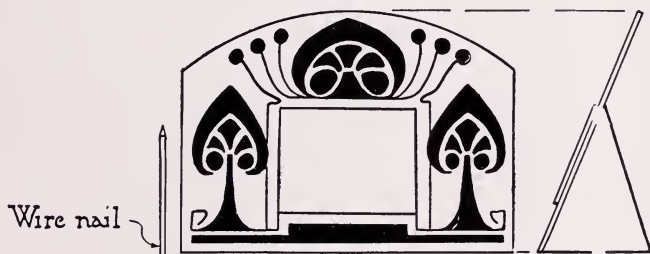




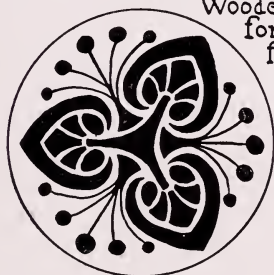
Desk Set



Blotter Pad



Calendar Mount



Design for File



Pen Wiper

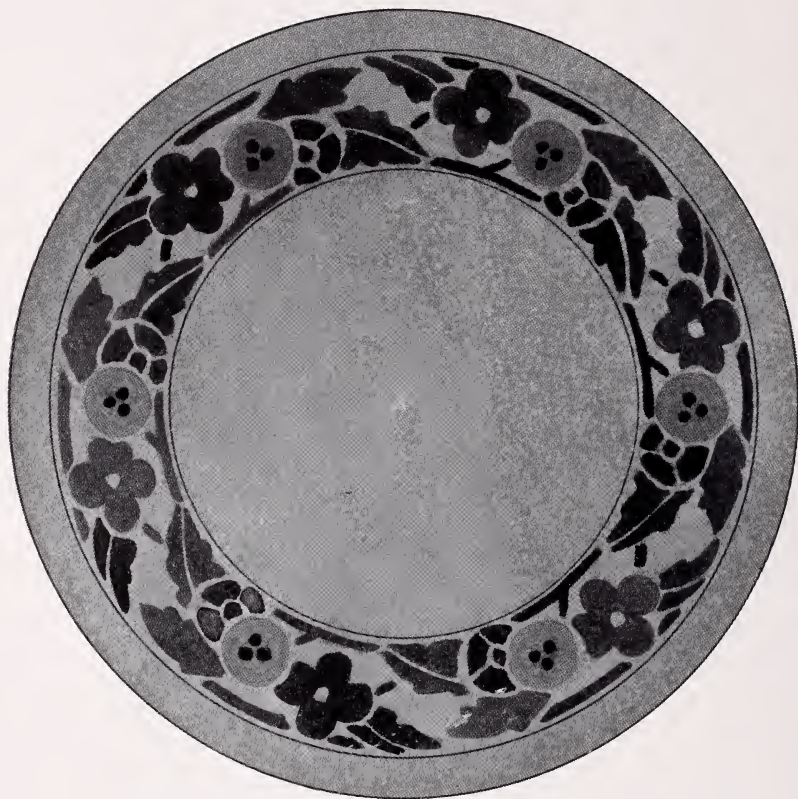
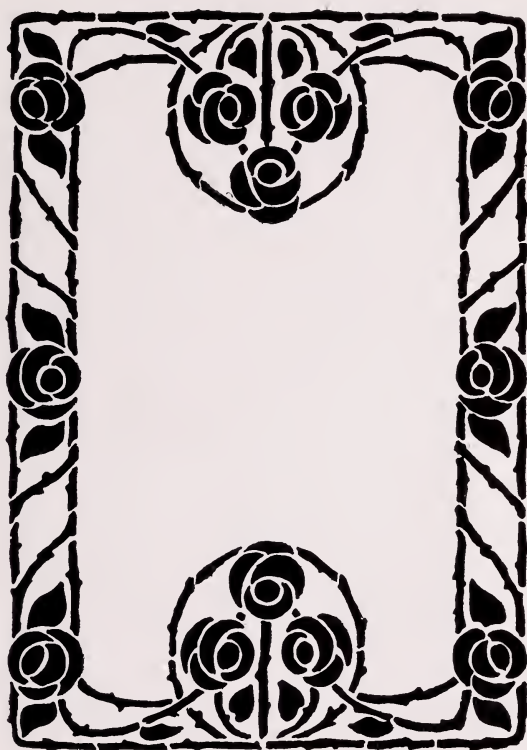


Table Mat



Stencil for Serving Tray



Silk Poplin Bag



Linen Work Bag

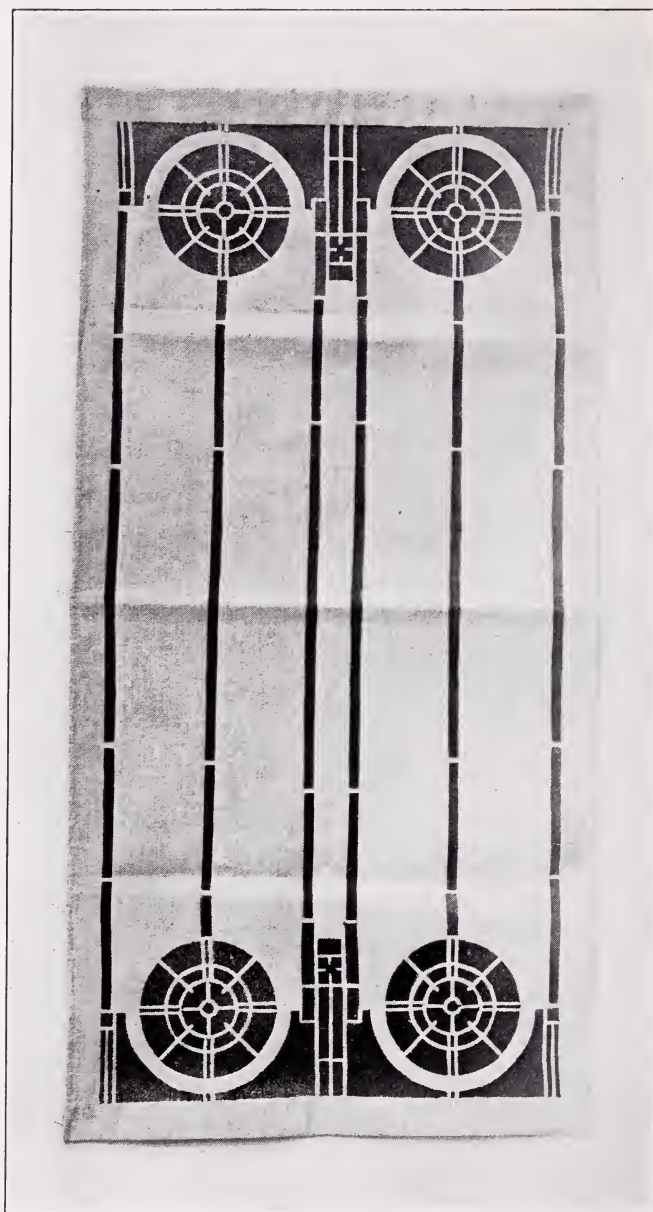
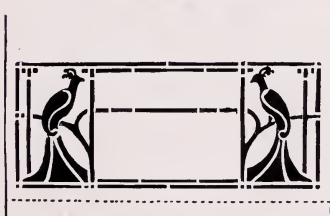


Table Runner



Stencil unit
for
Table Runner

TABLE RUNNER



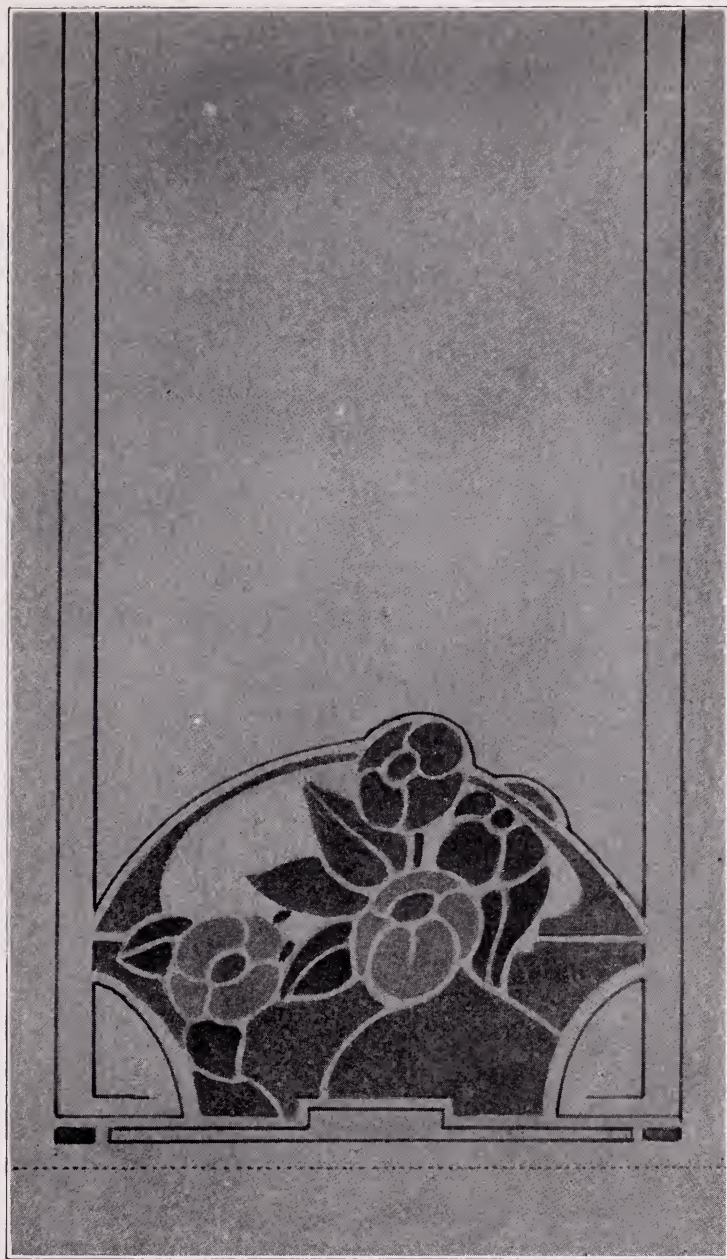
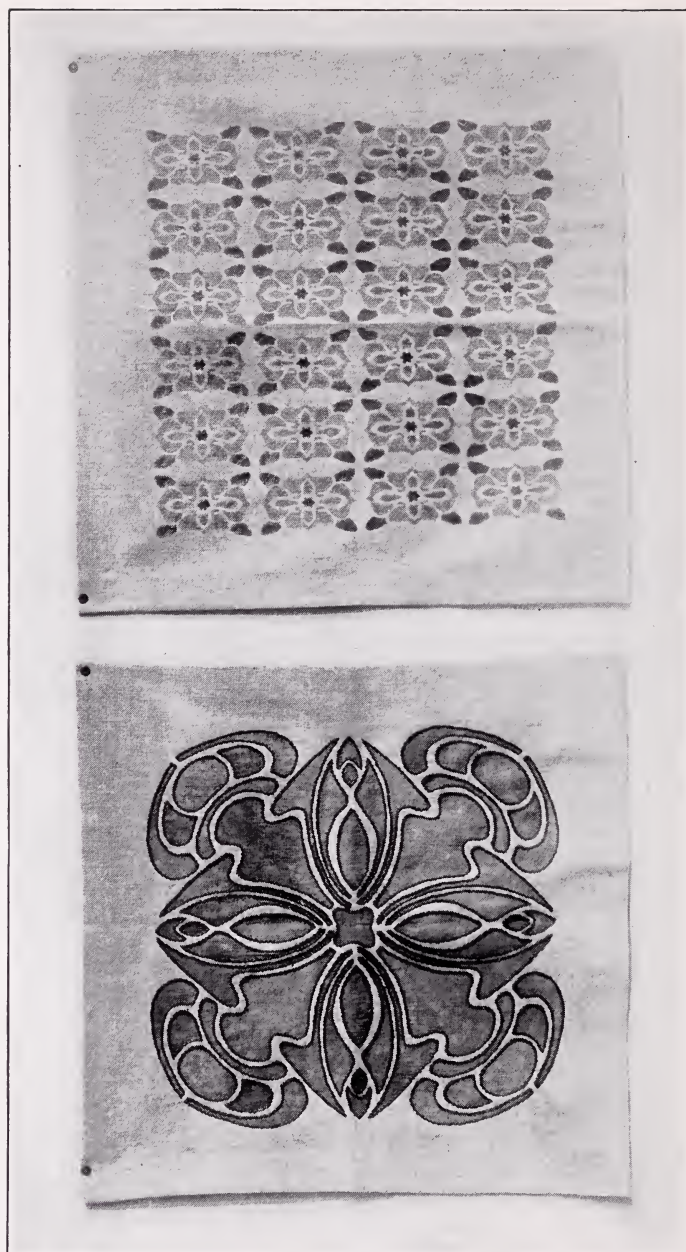
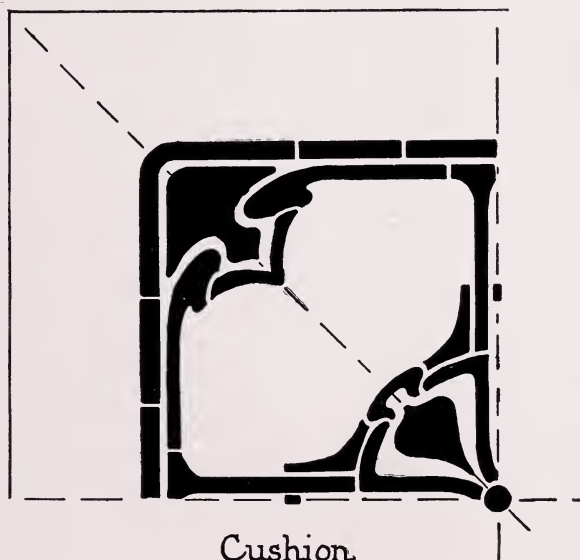
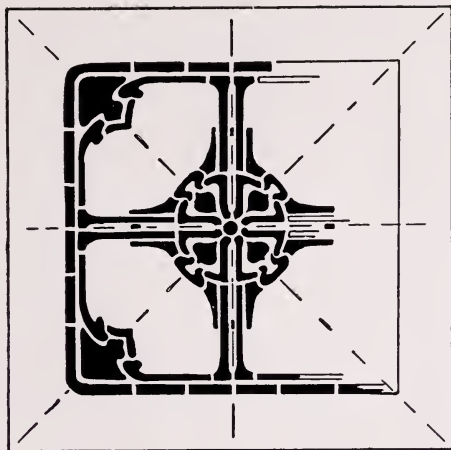


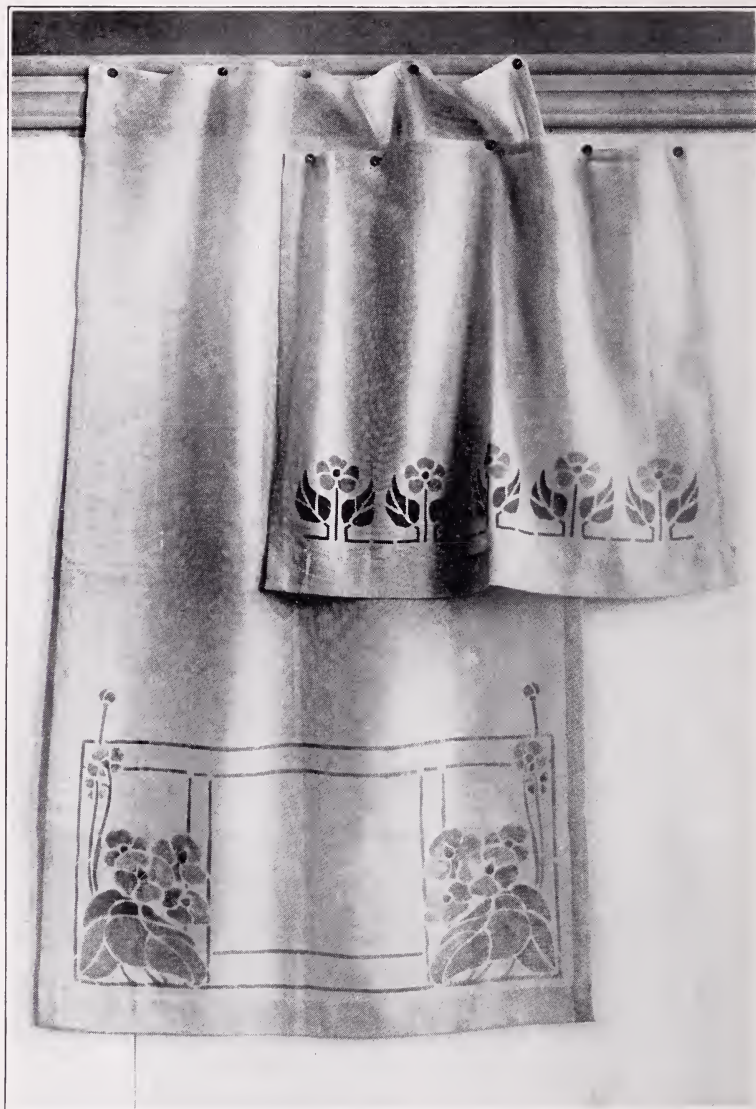
Table Runner



Cushion Covers



Cushion



Window Drapery



Window Drapery



Silk Scarf Stenciled with Crayon



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MAY 19 1988

FEB 1 1988
APR 22 1988

APR 10 1986

APR 02 2009

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